1930-31

CALIFORNIA SCHOOL OF FINE ARTS

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SAN FRANCISCO: REGULAR SESSION 1930-1931

THE SAN FRANCISCO ART ASSOCIATION

MAINTAINING THE CALIFORNIA SCHOOL OF FINE ARTS

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THE SCHOOL IS AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA AND ACCREDITED BY THE STATE BOARD OF EDUCATION

CALIFORNIA SCHOOL OF FINE ARTS

CHESTNUT AND JONES STREETS, SAN FRANCISCO

LEE F. RANDOLPH, Director

FACULTY

LEE F. RANDOLPH: Painting and Drawing from Life; Lectures on Art; Composition and Anatomy.

E. SPENCER MACKY, *Dean of the Faculty, Head of the Night School:* Painting and Drawing from Life (Night School); Lectures on Art; Composition and Anatomy.

ARNOLD BLANCH: Painting and Drawing from Life (Day and Night School).

CONSTANCE L. MACKY: Portrait and Figure Painting; Still-Life Painting.

RALPH STACKPOLE: Day Sculpture.

RUTH CRAVATH WAKEFIELD: Night Sculpture.

EDGAR WALTER: Visiting Instructor in Sculpture.

GERTRUDE PARTINGTON ALBRIGHT: Life and Portrait Painting; Costume Sketch; Composition; Short Course in Etching.

RAY S. BOYNTON: Mural Decoration; Methods; Life Drawing.

OTIS OLDFIELD: Painting and Drawing; Still Life (Day and Night School).

GOTTARDO PIAZZONI: Visiting Instructor in Landscape.

STANLEY WOOD: Landscape Painting, Water Color.

MARION HARTWELL: Design and Color.

CHARLES PAINE: Applied Graphic Art; Lettering; Posters (Day and Night School); Elementary Drawing (Day School); Design (Night School).

NELSON POOLE: Composition; Illustration, Pen and Ink; Antique and Life Drawing.

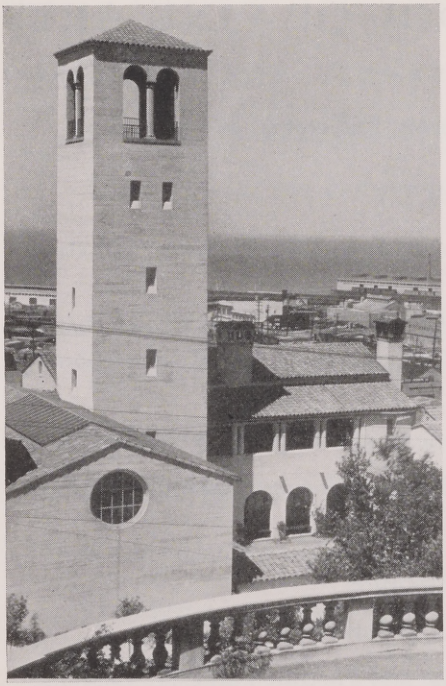
LUCIEN LABAUDT: Stage and Costume Design.

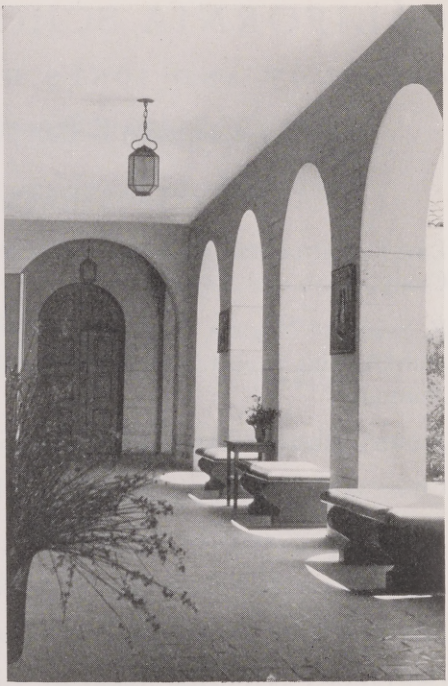
ARAM TOROSSIAN: Mechanical Drawing; Perspective.

CONAN MATTHEWS (*Student Instructor*): Technique in Crafts.

ALICE B. CHITTENDEN: Saturday Classes.

ANITA PARKER: Saturday Classes.





REGULAR SESSION · 1930-1931

THE CALIFORNIA SCHOOL OF FINE ARTS was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is now established in its permanent home, and the 1930-1931 Session opens on August 18th in the splendid group of buildings recently completed on the new site at Chestnut and Jones streets, on the slope of Russian Hill overlooking the bay.

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. For many years, as the Mark Hopkins Institute, it occupied the historic site on California Street, which, however, was finally sold, and after careful consideration of every available location about the city, the present property was purchased for the obvious advantages it offers. Here, amid quiet and picturesque surroundings and commanding an inspiring view of bay and hills, the new home has been erected with ample room for a greatly enlarged School, with north-light studios and sunny gardens, a permanent art-gallery and lecture-hall, and complete modern equipment. Furthermore, the plan embraces extensive future additions as the growth of the Art Association and School may require.

It is the purpose of the Administration of the Art Association to make this new home the center of an ever-growing art influence in this community. The School endeavors, by the inspiration of thoughtful example and fundamental art education, to give its students a right start on the road to success. It seeks to combine appreciation and reverence for the great traditions of the past with the development of creative individuality.

LOCATION: The new site is easily accessible from all parts of the city and bay region. Cars of the three street-railway systems of the city pass within a block and transfer to all points. These are the Stockton Street Municipal cars, the Bay and Taylor cars of the Powell Street cable line (Market Street Railway Company), and the Hyde Street cars of the California Street cable system. Get off all cars at Chestnut Street. Columbus Avenue, a main

highway connecting Market Street with Van Ness Avenue and the Presidio, passes the lower corner of the property.

ENROLLMENT AND INSTRUCTION

Students may enter the School at any time. While no examination or previous instruction is required for the Fine Arts and professional courses of study, students who do not make reasonable progress in their work are not encouraged to remain in the School. Students desiring to take the Normal Course to qualify as teachers of art must be high-school graduates or the equivalent, with at least fifteen units of recommended high-school work to their credit, and must file with the School a detailed record of scholarship and the high-school principal's recommendation.

Satisfactory work done in other institutions of high standing will be recognized in so far as it meets the requirements of this School. Elementary work will be given to beginners so far as seems necessary to fit them for the life drawing and painting classes and other advanced courses of study.

A serious study of Anatomy is required of all students who work in the life classes.

The instruction is individual, as well as by lectures and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form. Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance, based upon the work accomplished, will be given at close of the term. The instructors are present to give criticisms two or three times a week.

The Faculty members have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

The School takes pleasure in announcing that two distinguished artists, Mr. Arnold Blanch of New York, and Mr. Charles Paine of London, will be members of the Faculty for the coming year.

LIBRARY: One of the most attractive features of the new buildings is the library-room, a quiet retreat with open fireplace and big

windows. It contains many valuable books on art and the art magazines and periodicals.

THE ANNE BREMER MEMORIAL LIBRARY: Through the generosity of Mr. Albert M. Bender an addition to the regular School library has been founded, to be known as the Anne Bremer Memorial Library. It is now a reference collection of exceptional value.

HISTORY OF ART: A course of lectures on the History of Art, tracing its growth and development from ancient to modern times and the influences that decided its character, with particular emphasis put on composition. These lectures will be illustrated by lantern-slides and the Balopticon. Many other interesting lectures on various art topics will be given during the year.

TEACHERS OF ART: The School offers a Normal Teachers' Course comprising four years of comprehensive and systematic study of fine and applied arts, with required educational and academic subjects. Satisfactory completion of this course is accepted by the State Board of Education towards the special Secondary Credential of the Arts Type. This credential permits the holder to teach the Arts and Crafts in the elementary, intermediate, and high schools, and junior colleges of California. (Write for further information regarding this course.)

TERMS FOR UNITS OF CREDIT: The School will evaluate work done by students in terms of units of credit according to the regulations governing the granting of special Credentials and Certificates of the Arts Type, issued by the Commission of Credentials of the State Board of Education. "A unit or semester-hour is one recitation or lecture hour per week of prepared work carried for a period of eighteen (18) weeks, or of three (3) hours of laboratory work per week carried for a period of eighteen (18) weeks. Prepared work presupposes an average of at least two full hours of study in preparation for each hour of lecture or recitation."

Students who desire credit for their work must sign a card to this effect at time of enrollment. A fee of two dollars per term is charged for the extra work this supervision entails.

No credit will be given for work marked lower than grade "C."

It is advised that the student should not undertake to carry more than fifteen units of study.

Credits will not be issued to students who do not complete the full time requirement of any given course of study (exception to this rule can be made only upon the special recommendation of the instructor).

CALENDAR FOR 1930-31: The first term opens Monday, August 18th, and closes Saturday, December 20, 1930. The second term opens Monday, January 5th, and closes Friday, May 15, 1931. Students are advised to enroll during the week previous to the opening day of each term.

The Summer Session of six weeks opens Monday, June 22d, and closes Saturday, August 1, 1931.

The School closes for a few special holidays, to be announced.

SCHOLARSHIPS AND PRIZES

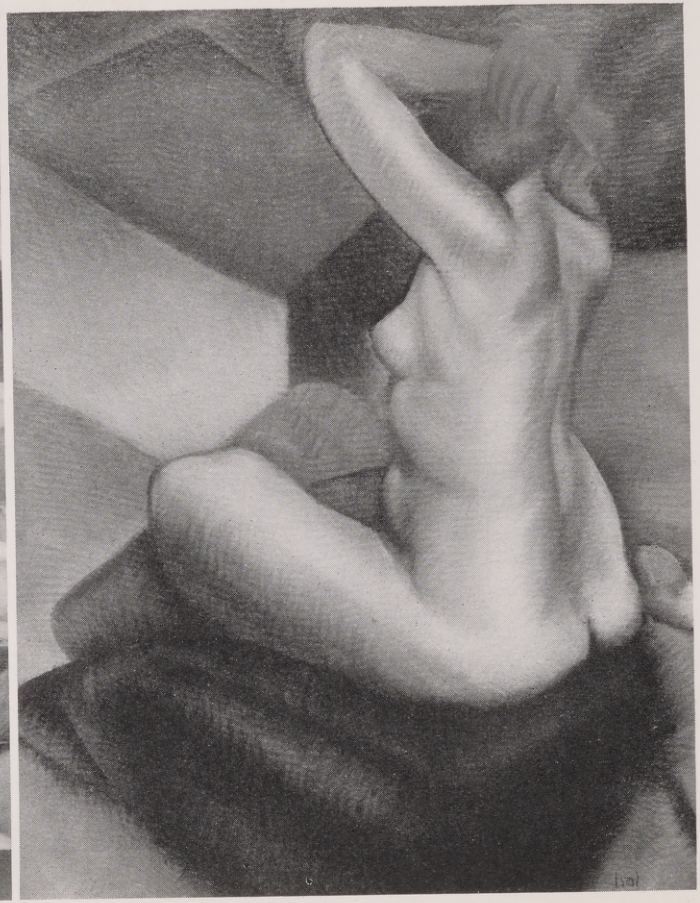
WILLIAMS SCHOLARSHIP: A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

ANGUS GORDON BOGGS MEMORIAL SCHOLARSHIP: A yearly scholarship has been founded by Mrs. Angus Gordon Boggs as a memorial to her husband.

I. N. WALTER SCULPTURE PRIZE: From the income of a fund donated by Caroline Walter in memory of her husband, Isaac N. Walter, a prize of fifty dollars will be awarded annually for the best student work done in sculpture during the Regular Session.

THE ANNE BREMER MEMORIAL FUND: In memory of the late Anne Bremer, distinguished California painter and former active member of the San Francisco Art Association, a fund of over twenty-seven thousand dollars has been created by public subscription, the income from which will be used each year for the aid and encouragement of deserving students of the School.

HIGH SCHOOL SCHOLARSHIPS: An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high-school students of this state. Original work in either Drawing, Modeling, or Design must be submitted not later than Monday, April 20, 1931. High schools will be sent further information in advance of this date.



MISCELLANEOUS

Social Activities: The new buildings offer splendid opportunities for the inauguration of interesting social activities on the part of the School and Art Association. The patio, or cloistered court, has been especially wired for lighting effects, designed for out-of-door dramatic and musical presentations.

Art Gallery: Adjoining the patio is the San Francisco Art Association Art Gallery, where special exhibitions and lectures are held throughout the season..

Cafeteria and Dining-Room: A pleasant room adjoining the terrace and School grounds where simple luncheons are served at moderate prices.

Deportment: It is the intention of the School to maintain at all times in the classrooms and hallways during study hours the quiet and order necessary to concentrated work. Violation of rules will be followed by suspension or dismissal from the School. Monitors will be appointed to take charge of each class; their duty shall be to maintain order and quiet and to have general supervision in the absence of the instructor.

Store: For convenience of students the School maintains a store where supplies may be purchased at lowest prices.

The School reserves the right to select certain examples from the work of each student at any time during the year, for exhibition or for the permanent collection of the School.

SUMMER SESSION, 1931

A Summer Session of six weeks will be held as usual next summer, June 22 to August 1, 1931. With instructors and general courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study.

Each summer, in addition to the fundamental instruction, special classes of exceptional interest are arranged.

Teachers of art will find courses which apply directly to the work they are doing. The classes are arranged with a view to their particular needs. Credits will be given toward the Normal Teachers Course to students properly enrolled for this course. A special catalogue of the Summer Session giving full detailed information is prepared in the spring and copies will be mailed on request.

COURSES OF STUDY

LIFE CLASSES: Drawing from life. Fundamental and progressive study of form and line. This course offers the foundation work necessary to many other branches. Models pose for both long and short periods, and particular attention is devoted to imaginative and memory drawing.

As a knowledge of anatomy is so essential to good drawing of the human figure, all students working in the morning life and antique classes are required to attend the lecture of one hour on anatomy, given on Thursday mornings. Any exceptions to this rule must be made by application to the Director.

Prerequisite: A satisfactory amount of elementary work.
Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.

ELEMENTARY COURSE: For beginning students a carefully planned course of study has been prepared which will offer a wide range and variety of subject-matter and is designed to give them a broad foundation on which to build their future work. It includes antique, object and life-drawing, still-life painting, theory and practice of color, imaginative drawing and composition, decorative design, and such related subjects as perspective, anatomy, and mechanical drawing. All students must satisfactorily meet these elementary requirements before admission to advanced classes. There is no prescribed time, as quality of work will be the sole test. The case of each student will be considered separately and work assigned accordingly.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.

SCULPTURE: The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief. Also the study of animals will be introduced.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year. Advanced students will be taught stone-cutting.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12. Studio fee $2.00 a month.

MURAL DECORATION—METHODS: This class aims to develop the student in expressing ideas in pictorial form, laying stress on composing architectural spaces. Fresco and other methods adapted to working directly on the wall will be practiced with the idea of bringing the student in contact with the materials of the wall and their limitations. It is planned, whenever opportunities offer, to carry out decorative problems on the wall. A certain amount of preliminary work from life is an essential preparation for this class.

Monday, Tuesday, Wednesday, Thursday, Friday, 1 to 4.

FIGURE PAINTING AND COMPOSITION: Classes in advanced painting from life —models will be posed, nude, in costume, or draped, with accessories to carry out problems as indicated by the instructor. Special types of work may be assigned individual students as the instructor may consider appropriate.

Composition will receive special encouragement; a thorough analysis being given of all the work of the students in this direction.

Monday, Tuesday, Wednesday, Thursday, 9 to 12, and 1 to 4.

PORTRAIT AND FIGURE PAINTING: An intensive study of the problem of Portrait painting. Models will be specially chosen for interesting character of the head. At intervals the nude or draped figure will be used.

Monday, Tuesday, Wednesday, Thursday, 1 to 4.

COMPOSITION AND ILLUSTRATION: A course which in the first semester is planned to develop the fundamental principles of composition from varied points of view. In the second semester it will lead into practical application, particularly into the subject of book illustration.

Thursday, 1 to 4.

HISTORY OF ART AND APPRECIATION: A course of lectures following the development of art from earliest times to the present day. They will be profusely illustrated and will include analyses of works of the great masters both ancient and modern.

Throughout the year—Wednesday, 3 to 4.

SKETCH CLASS: Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

Friday, 1 to 4.

Harriet Rourdel

STILL LIFE: Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express the true elements of form, just relationship of values, and harmony of color.

On account of the importance of this study to the acquisition of a thorough knowledge of painting, work in this subject will be required of both advanced and beginning students.

Monday, Tuesday, Wednesday, Thursday, Friday, 1 to 4.

CONSTRUCTIVE STILL-LIFE PAINTING AND COLOR STUDY: A special training in the form of color drill for the precise understanding of pigments and their uses. This method is based upon comparative study of abstract and natural objects, and touches fundamental points concerning opposition of color, organization of the surface, and distribution of masses, by means of direct painting in zones. Its object is to stimulate plastic thought in the translation of nature, with prompt decision and scientific rendering.

Friday, 9 to 12.

PEN AND INK DRAWING: The purpose of this course is to stimulate intelligent and accurate drawing combined with the practical use of pen and ink as a medium, using various techniques. This is a valuable course both for beginning and advanced students.

Friday, 9 to 12.

MECHANICAL DRAWING: Fundamental principles and the practice of drawing with T-square and triangles, including both pencil and ink work. The aim will be also to teach lettering, the graphic representation of objects in direct projections, and their representation in compositional forms. Given in the fall semester. This course or its equivalent is prerequisite for the course in Perspective.

Wednesday, 1 to 3.

PERSPECTIVE: A course in the theory and practice of mechanical perspective, giving various methods of constructing perspective views. Useful both to architectural and mechanical draughtsmen and artists.

Prerequisite: The course in Mechanical Drawing or its equivalent.
Wednesday, 1 to 3.

LANDSCAPE PAINTING: An all-day Saturday class in Landscape Painting at beautiful and picturesque points about the bay, to be chosen each week by the instructor. This will give time for serious study of open-air effects. Work in freehand perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition with illustrated talks on the subject by the instructor.

Saturday, 9 to 12, and 1 to 4.

ANATOMY: A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student thorough knowledge of the principles of construction of the figure in their relation to its expression in art. All students working in life classes are required to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts and living model. Text-book recommended is Arthur Thompson's "Anatomy for Art Students."

Thursday, 11 to 12—1 hour lecture.

ETCHING: A ten weeks' course is given during the second term for study of the art of etching. The School is equipped with an excellent etching press, so

that students may learn the complete process from the preparation of the plate to the pulling of the final proof. This work is of value to painters.

Hours to be announced.

APPLIED GRAPHIC ART: (Comprising Commercial Art, Posters, Lettering, etc.) The School offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations, and meeting the practical problems that the student will encounter in professional work.

A part of the time will be devoted to the study of Lettering, with special lectures on the subject and consideration of fine examples, ancient and modern. Lettering for both artistic and commercial needs.

For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty.

Thursday, 9 to 12—1 hour lecture; 2 hours laboratory.
Night School: Friday, 7 to 10.

DESIGN COURSES

The Design Department of the California School of Fine Arts is planned as an integral part of the study of fine arts. Its particular

field is color, form, and line as related to pure Design and the applied arts. Its objective is the enlargement of the understanding of the Fine Arts in their application to Interior Decoration and the Industrial Arts, and the preparation of Instructors.

BEGINNING DESIGN: Purely creative dark-light design developed rapidly, with music used as an imaginative and emotional stimulus to obtain rhythmic accent and contrast with highly organic, as well as spontaneous use of line, bulk form, and spacing. It is advised that, as far as possible, the students attend the Symphony concerts during the winter.

Tuesday, 9 to 12; Thursday, 1 to 4.

BEGINNING COLOR: Study of the composition of prismatic and modified color organized to give an understanding of the use of color in painting and simplified adaptations of the same elements to the field of decoration. The study is developed through abstract form and rapid rhythmic building, partly guided by musical composition. Later, interpretations are made from color in natural form.

Tuesday, 1 to 4; Thursday, 9 to 11.

ADVANCED DESIGN—PRODUCTION CLASS: A synthesis of the first year of study in a dark-light pattern, color, and crafts.

Six problems incorporating different types of composition constitute the work of one semester. The student may either perfect three designs and develop them into objects chosen from a prescribed list, or a substitute list

which has the approval of the instructor—or he may perfect six designs which shall be ready for production. Class instruction and laboratory work.
Monday, 1 to 4; Friday, 9 to 12.

CRAFTS: Demonstrated lecture course followed by laboratory work. Intensive study and explanation of the most practical, modern, and decorative methods for the treatment and application of design to textiles, paper, majolica, glass, and wood. Included are certain primitive methods for the treatment of textiles and certain Medieval and Renaissance types of technique for the treatment of wood—all having modern, highly decorative value.
Wednesday, 1 to 4. Studio fee, $5.00 a semester.

COSTUME DESIGN AND STAGECRAFT: Constructive, emotional, synthetic course based on the fundamental principles of art.

A course in historical and modern costume designing and fashion illustration.

Part 1. Theory, line, form, color, relations, proportions, balance, symmetry, and eurythmy.

Part 2. History of costume.

Part 3. Application to theatrical productions, costumes, and stage settings.

Part 4. Application to present-day fashions.

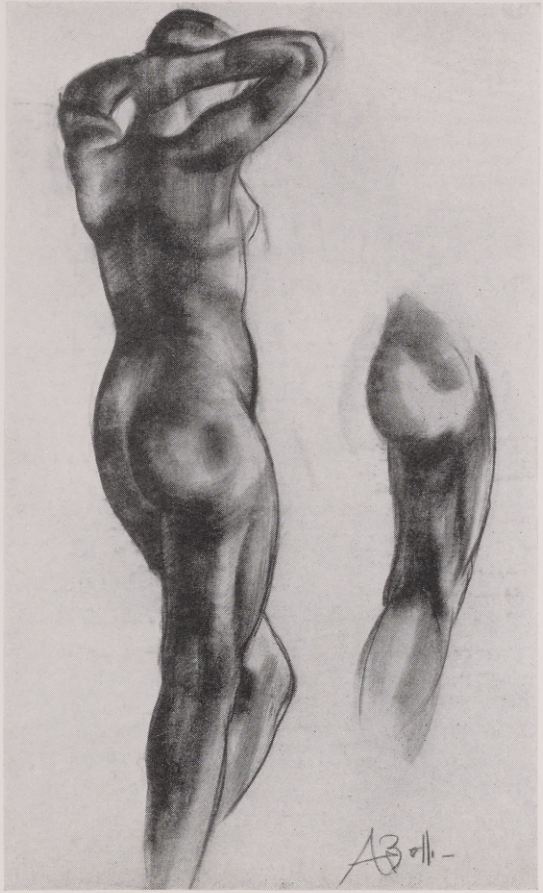
Wednesday, Friday, 1 to 4. 1 hour lecture, 2 hours laboratory.
Studio fee, $3.00 a semester.

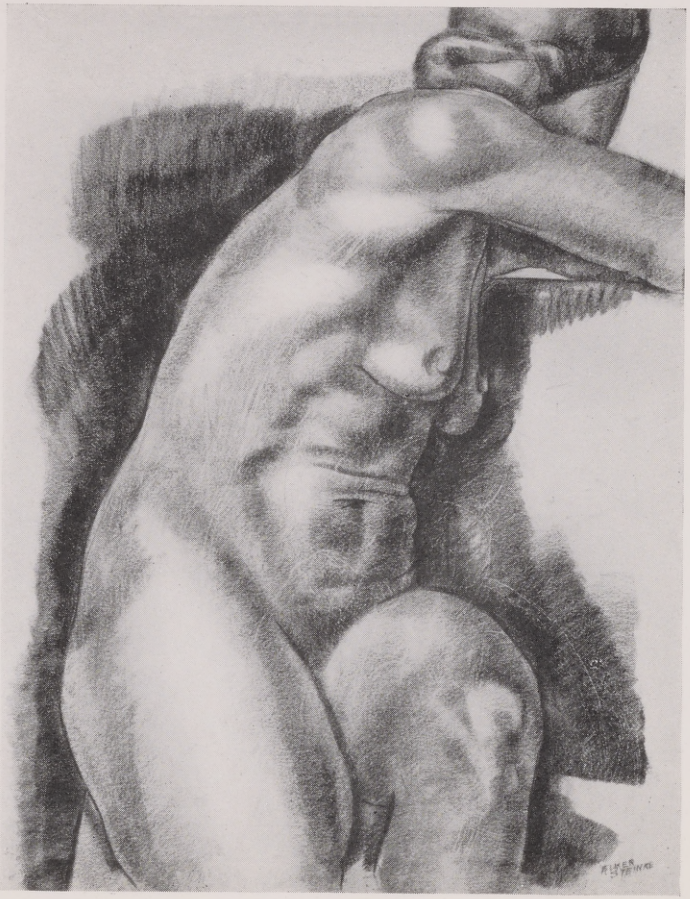
BEGINNING AND ADVANCED DESIGN (in the Night School: A thoroughly creative course in Design and Color dealing with abstract composition, led through the observation of natural form building. A course in fundamental principles upon which all creative design is based. Individuals will progress at their own speed, development depending on personal ability.
Monday, 7 to 10.

SATURDAY CLASSES

Important features of the School work are the Saturday Classes in art instruction to children. Advantages of such early training have long been recognized; and it is the desire of the School to make these classes of the greatest interest and usefulness in the development of a true appreciation of art and its place in the future life of the individual.

The instructors in the Saturday Classes, Mrs. Alice B. Chitten-





den and Mrs. Anita Parker, endeavor to encourage and develop that natural love of children for creative expression in drawing, painting, modeling, and design.

Further detailed information will be gladly given; and parents are invited to visit the School to see for themselves the advantages offered by these courses of study.

Saturday, 9 to 12, and 1 to 4.

Simple luncheons are offered at reasonable prices in the School cafeteria.

SPECIAL SATURDAY CLASS FOR ADULTS

Painting and Color Study: An understanding of the plastic motive. It is a special professional advantage for those who have no other time to paint with light of day, and acquaints one with the principles of color analysis, composition, and theme, necessary for the groundwork of Fine Arts, Decoration, or, simply, intelligent painting for one's pleasure. This class is open to beginning or advanced students, while to men and women otherwise engaged during the week it offers an interesting opportunity for study. The last Saturday of each month Mr. Oldfield will devote to a general lecture and criticism, to which students may invite friends.

The tuition fee is $5.00 per month; $1.00 enrollment fee. Ask for details at the office.

Saturday, 1 to 4. *Instructor*, Mr. Oldfield

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY, 7 TO 10 P.M.

The Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School. In all the classes, whether in Drawing and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing with the use of simple materials is taught.

When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art classes.

Regular illustrated lectures on Anatomy, Art History, and Esthetic Appreciation are given by Mr. Macky. All students are privileged to attend these lectures.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating. (For further information, see general "Courses of Study.")

The Sculpture Class provides study from the living figure and along lines of Architectural Modeling and Composition. In the new buildings the Night Classes occupy large, well-lighted studios specially equipped for their needs. Students may enroll at any time.

. . .

Excepting the photographs of the building, the illustrations in this catalogue represent the work of students during the year 1929-30.

TUITION FEES

	MONTH	TERM
All day (ten half days per week)	$23.00	$85.00
Half day (five half days per week)	17.00	65.00
Two half days per week, Life and Portrait classes excepted	9.00	32.00
All special classes in Design and Crafts or other subjects	5.00	19.00
Night school (Monday, Wednesday, Friday, three nights per week)	9.00	32.00
Saturday class (9 a. m. to 4 p. m.)	8.00	
Saturday class (half day)	5.00	
Saturday afternoon, Still Life Painting	5.00	19.00
Enrollment fee, each student per term		1.00
Rent of lockers per term, according to size	$1.50, $2.50, $4.00	

Tuition fees, when paid by the month, are payable in advance on the 20th of each month during the Fall semester, and on the 15th of each month during the Spring semester.

Upon enrolling, students paying tuition by the month will pay to the 20th or the 15th of the following month, according to the semester.

Scholarship students are required to pay an enrollment fee of $1.00 each term, and studio fees when required.

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of $5 a month is made.

An enrollment fee of one dollar is charged.

Studio fee of $2 a month for the Day School and $1 a month for the Night School is charged in the Sculpture Class for use of clay, etc.

Studio fee of $3 each term is charged in the Costume Design Class to cover use of material and equipment.

Studio fee of $5 each term is charged in the Craft and Pottery Classes.

Students must use School padlocks for lockers. A deposit of $1.50 is required on these padlocks, which sum is refunded on return of padlock at close of term.

Recording fee of $2 is charged to students who register for units of credit. A card to this effect must be signed at time of enrollment.

The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when paid within the first month of enrollment.

Students are not received for a period of time less than a month, and the School will not refund money or be liable for time lost on account of absence from any cause.

TUITION FEES ARE NOT REFUNDED FOR ANY CAUSE WHATEVER.

***For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, Chestnut and Jones streets, San Francisco, California.*

SCHEDULE OF CLASSES

NOTE: Preparatory classes are held daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy. Composition is given in connection with all Life Classes. (See the special note on Composition Courses.) Special classes for beginners are held both morning and afternoon during the day sessions, and for the Night Classes on Monday, Wednesday, and Friday evenings. Morning Sessions are held from 9 to 12; the Afternoon Sessions are held from 1 to 4.

LIFE DRAWING: M., Tu., W., Th., F., 9 to 12 } . . . { *Mr. Randolph*
LIFE PAINTING: M., Tu., W., Th., F., 9 to 12 } . . . { and *Mr. Blanch*

SCULPTURE: M., Tu., W., Th., F., 9 to 12. *Mr. Stackpole*

MURAL DECORATION-FRESCO: M., Tu., W., Th., F., 1 to 4. *Mr. Boynton*

ELEMENTARY DRAWING COURSE FOR BEGINNING STUDENTS: M., Tu., W., Th., F., 9 to 12 and 1 to 4. *Mr. Paine*

PORTRAIT AND FIGURE PAINTING: M., Tu., W., Th., 1 to 4. *Mrs. Macky*

FIGURE PAINTING AND COMPOSITION: M., Tu., W., Th., F., 1 to 4. *Mrs. Albright*

LIFE DRAWING: M., Tu., W., Th., 1 to 4. *Mr. Boynton*

COMPOSITION AND ILLUSTRATION: Th., 1 to 4. *Mr. Poole*

HISTORY OF ART LECTURE COURSE: W., 3 to 4. Various Lecturers

STILL LIFE PAINTING (Beginning and Advanced): M., Tu., W., Th., 1 to 4. *Mrs. Macky*

SKETCH CLASS—Costume Sketch: F., 1 to 4. *Mrs. Albright*

CONSTRUCTIVE STILL LIFE—Color Study: F., 9 to 12. *Mr. Oldfield*

PEN AND INK DRAWING: F., 9 to 12. *Mr. Poole*

BEGINNING COLOR: Tu., 1 to 4; Th., 9 to 12. *Miss Hartwell*

BEGINNING DESIGN: Tu., 9 to 12; Th., 1 to 4. *Miss Hartwell*

ADVANCED DESIGN: M., 1 to 4; F., 9 to 12. *Miss Hartwell*

CRAFTS: W., 1 to 4. *Mr. Matthews*

COSTUME DESIGN: W., F., 1 to 4. *Mr. Labaudt*

MECHANICAL DRAWING AND PERSPECTIVE: W., 1 to 4. *Mr. Torossian*

LANDSCAPE PAINTING: Sat. all day. *Mr. Wood*

ANATOMY LECTURE: Th., 11 to 12. *Mr. Randolph*

COMMERCIAL ART: Th., 9 to 12. *Mr. Paine*

SATURDAY CLASSES

CHILDREN'S CLASS IN FREEHAND DRAWING AND PORTRAIT HEAD FROM MODEL: 9 to 12, 1 to 4. *Mrs. Chittenden*

CHILDREN'S CLASS IN CREATIVE DRAWING, COLOR AND DESIGN: 9 to 12. *Mrs. Parker*

PAINTING AND COLOR STUDY FOR ADULTS: 1 to 4. *Mr. Oldfield*

LANDSCAPE PAINTING: 9 to 4. *Mr.Wood*

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY, 7 to 10

LIFE DRAWING AND PAINTING: M., W., F., 7 to 10. . . *Mr. Macky* . and *Mr. Blanch*

LECTURE: Usually Friday, 8 to 9 *Mr. Macky*

ELEMENTARY DRAWING: M., W., F., 7 to 10. Supervision of *Mr. Macky* (Special Instructor, *Mr. Poole*)

PAINTING: STILL LIFE: M., 7 to 10. *Mr. Oldfield*

SCULPTURE: M., W., F., 7 to 10. *Mrs. Wakefield*

DESIGN—Beginning and Advanced: M., 7 to 10. *Mr. Paine*

COMMERCIAL ART: W., 7 to 10. *Mr. Paine*

ADMINISTRATION

LEE F. RANDOLPH *Director of the School*

E. SPENCER MACKY *Dean of the Faculty*

HILDA SOUTHWELL BUNT *Secretary*

NEALIE SULLIVAN *Recording Secretary*

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REGULAR SESSION